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VOL. XXXV., No. 415.]

JULY 1, 1905.

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## DER ALLGEMEINE DEUTSCHE MUSIK-VEREIN.

THIS important society was founded in 1859 by F. Brendel and L. Köhler, on the occasion of the twenty-fifth anniversary of the *Neue Zeitschrift für Musik*, and the special object was to produce new, whether published or unpublished, works of importance, also seldom-heard compositions of note. From the first Franz Liszt was an enthusiastic member, and only two years before his death, at the twenty-fifth anniversary of the foundation of the institution, he conducted his "Salve Polonia" and Hans von Bülow's "Nirwana." The early years of the society were those in which the New German school was fighting against ignorance and prejudice. Schumann and Berlioz were great pioneers, and after them came Wagner and Liszt. None of these men believed in finality in art: they were all enthusiastic lovers of their great predecessors, but they were not content to be mere imitators. Opinions differ as to the merit of the art-work of Berlioz and Liszt, and even now that Wagner's operas and music-dramas are so popular, there are some who think that he was somewhat handicapped by his theories; but for preaching the gospel of progress, whatever their own achievements, they deserve all honour.

It is of course natural to find special attention paid to Liszt. His *Faust* and *Dante* symphonies were performed in 1895 and 1897; seven of his symphonic poems (*Mazepa*, *Les Préludes*, *Héroïde funèbre*, *Orpheus*, *Tasso*, *Bergsymphonie*, and *Ideale*) between 1888 and 1901; his "*Christus*" in 1894, and the *Graner* and *Coronation Masses* in 1896 and 1901; the *Prometheus Choruses* in 1890 and 1900; and the 13th, 23rd, and 123rd Psalms in 1893, 1889, and 1890 respectively. The two pianoforte concertos have been given twice, and the *Totentanz* three times. Next to him as regards numbers comes Berlioz, with *Les Troyens*, *Béatrice et Bénédict*, *Faust*, the *Messe des Morts*, the *Te Deum*, *Roméo et Juliette*, the *Harold* symphony, etc.

The A.D.M.V. in early years paid considerable attention to Schumann, Raff, Volkmann, and

Cornelius, but as their works became known their names appeared less frequently on festival programmes; *a fortiori* those of the great masters from Bach to Beethoven, whose music is not only well known, but continually being played in the home and in the concert room. In a recent number of the *Neue Zeitschrift für Musik* (No. 22/23, May 24th) Dr. A. Schering, in a review of the society's work since the death of Liszt, gave an interesting and instructive table, showing what composers had been represented, and by what works. And this table testifies to the catholicity of the festival directors. There was naturally antipathy to Brahms. Some of his chamber-music had been performed, but until 1896 not one of his symphonies had been given: Nikisch conducted the symphony in c minor at the festival held at Leipzig in that year. In addition to this work have been given since 1886 the *Triumphlied*, the *Schicksalslied*, the violin concerto, the pianoforte and clarinet quintetts, the three trios, Op. 87, 101, and 114, and a few other chamber works.

Among many German composers we find the names of Goldmark, Rheinberger, Joachim, Humperdinck, Thuille, Nicodé, d'Albert, Mahler, Mottl, Weingartner, G. Schumann, Schillings, Reger, Wolfrum, Volbach, Boehe, Neitzel, Knorr, Klose, Fuchs, and Richard Strauss, whose *Sinfonia domestica*, by the way, was played by this society in 1904, and, if we mistake not, for the first time in Germany after its production at New York. Russia, France, Italy, Belgium, Holland, Bohemia (Dvořák), Hungary, Norway, and Finland have been well represented. Two names stand for Great Britain: Percy Sherwood and Frederick Lamond, one work by each composer. If Dr. Schering's table is complete, it seems as if the A.D.M.V. might in future recognize other British composers, such as Coleridge-Taylor, Elgar, Parry, and Stanford, to give only a few prominent names. The two mentioned above are specially identified with Germany; the former was appointed professor at the Dresden Conservatorium in 1893.

A brief account of the festival recently held at Graz will be found in another column.

## SOME FORGOTTEN OPERAS.

BY PROFESSOR E. PROUT, MUS.B.

V.—SPONTINI'S "LA VESTALE."

(Continued from page 106.)

The Grand Vestal then addresses the others, telling them that it is their duty to offer sacrifices to render the gods propitious to the victorious warriors who are to enter the city in triumph; they go in procession to the temple of Vesta; but the Grand Vestal quietly tells Julia to remain. As soon as they are left alone, she warns the young Vestal of the dangers to which she is exposing herself:—

"Un noir démon dans vos sens égarés  
a versé le poison du désir sacrilège,  
et dérobe à vos yeux l'abyme où vous courez."

The following air of the Grand Vestal, "L'amour est un monstre barbare," is forcible in its expression, and heavily—in places too heavily—scored; the full orchestra, including trombones, being used at times to accompany the voice. I cannot spare room for quotations, but must confine myself to referring to one very fine passage, in which the words

"sur des tombeaux, sur des abysses  
son trône sanglant est fondé"

are accompanied by a *tremolo* for the strings and *pianissimo* chords for the trombones,—an effect which I believe was absolutely new in French opera of that date. It is with reluctance that I pass over other noteworthy points in this fine song. Julia implores permission to absent herself from the festivities; but the Grand Vestal replies that, as she is the guardian by night of the sacred fire, it is at her feet that the victor must receive the crown.

Left to herself, the unfortunate Julia gives vent to her feelings in an impassioned recitative, or rather *arioso*, in Spontini's finest manner. To convey any idea of the effect of the music, it would be useful to give the whole movement; the quotation of the words will show what scope they offer the composer:—

"O d'un pouvoir funeste invincible ascendant;  
C'en est fait, et des dieux je suis abandonnée;  
par un dernier effort j'ai voulu vainement  
échapper à ma destinée;  
j'ai voulu me priver du suprême bonheur  
de voir à mes genoux Lécinus vainqueur,  
d'acquitter envers lui la dette de l'empire:—  
Déesse, à tes rrigueurs ce vœu seul doit suffire."

This recitative leads into a beautiful air, "Lécinus, je vais done te revoir," in the first part of which the young Vestal expresses her delight that, in the midst of her hopeless life, she will be able to consecrate one moment to love. I quote the opening of the song:—

No. 7. *Larghetto sostenuto.*

JULIA.  
Li - ci - ni - us, Je vais

Ob.  
Clar., *pp*  
Violoncello.  
Corni.  
Fag.

donc te re - voir,..... te..... re - voir,.....

Str.

*Allegro non tanto.*

Corni. Str. Fag.

J'en - ten - drai..... de ta  
voix..... la dou - ce mé - lo - di - e,

But the gleam of happiness is at once quenched by the thought of her real position:—

"Que dis-tu, perfide Vestale ?  
Qui t'emporte une erreur fatale ?  
quel nom t'échappe en ce séjour ?"

Here the character of the music changes; an agitated figure for the strings is the accompaniment to the singer's words:—

No. 8. *Agitato assai.* JULIA. Que dis - tu, per -

Str. *ff*

fi - - de Ves - ta - le?

ac.

But distant music is heard on the stage; it is the triumphal procession approaching. The Vestals appear on the steps of the temple, and call Julia to help them in their sacrifices; she re-enters the temple with them. To the sound of a stately, though somewhat commonplace march the *cortège* enters; Consuls, Senators, Vestals, Gladiators, Musicians, all take part in it; and Lécinus, the victorious general, is brought in on a triumphal car. The consuls help him to descend, and conduct him to a trophy raised on the stage. The music at this point, though effective enough, is not particularly interesting, consisting of little more than an alternation of tonic and dominant chords. This will be seen from the principal subject:—

No. 9. *Tempo di Marcia.*

*p Wind.* *s*



It has been already remarked that Spontini is only heard at his best in the more powerful and dramatic moments; an ordinary situation, such as a processional march, fails to afford him much inspiration. For this reason, as will be seen later [in this analysis], the second and third acts of this opera are far superior to the first.

The Grand Vestal now directs Julia, as the guardian of the sacred fire, to consecrate the victor's crown; Julia takes it from her hands, and passes it over the sacred fire. While she does this, a beautiful chorus is sung, in which the influence of Gluck is clearly to be traced. It opens thus:—

No. 10.  
*Andantino mosso.*

De Ves - ta..... De Ves - ta.....  
De..... Ves - ta  
chas - te prè - trea - so, or - nez son front  
or - nez son front ra - di - eux,..... &c.  
or - nez, or - nez son front ra - di - eux,.....

This movement, 66 bars in length, becomes more animated toward the close. During the chorus, Julia crosses the stage with tottering steps, and Licinius kneels before her. Her voice trembles with emotion, as she addresses him:—

"Noble héros, de la gloire  
reçois le gage en ce jour;  
monument de ta victoire,  
qu'il se soit de notre amour."

At these last words, her voice falters, and she nearly breaks down. Her solo leads up to an *ensemble* for Juli's, the Grand Vestal, Licinius, Cinna, the Grand Pontiff and the chorus, in which each expresses different sentiments. The principal theme on which the movement is constructed begins thus:—

No. 11. *Moderato.*

The combination of the solo voices with the chorus in this way is common in modern opera; the finales to the second acts of *Tannhäuser* and *Aida* may be cited as tolerably familiar examples. During this *ensemble* Licinius whispers to Julia that he will come that night to the temple to carry her off; while Cinna warns him, aside, that the crowd is watching him.

This very effective number is followed by a general dance and chorus, of no great musical interest; there is then a long and elaborate ballet, during which wrestling and military sports are seen. The ballet music is pretty, but contains no features on which I need dwell. On its conclusion the procession returns to the Capitol in the same order in which it had come.

With reference to the instrumentation of this finale, I must quote a very interesting passage from Wagner's "Recollections of Spontini." The composer of *La Vestale* had come to Dresden in 1844, to conduct a performance of his opera, Wagner being at that time Kapellmeister there. In his article, Wagner says:—

"In the course of a conversation on the orchestra, I had begged Spontini to inform me why he, who elsewhere had throughout employed the trombones so energetically, had suppressed them precisely for the splendid triumphal march of the first act. Quite astonished, he asked, "Est-ce que je n'y ai pas de trombones?" I showed him the printed

score, and he begged me to add trombones to this march, so that they might if possible be played at the next rehearsal. Also he said to me, "J'ai entendu dans votre *Rienzi* un instrument que vousappelez 'Bass-tuba'; je ne veux pas bannir cet instrument de l'orchestre; faites m'en une partie pour *La Vestale*." I was glad discriminately and discreetly to accede to his wishes. When at the rehearsal he for the first time heard the effect of this, he cast a really tender look of thanks toward me; and the impression of this not difficult enrichment of his score was so permanent on him that he later in a very friendly letter from Paris begged me to send him a parcel of these added parts; only his pride did not allow him, in describing what he wished, to admit that he was asking for something composed by me; but he wrote,—"Envoyez-moi une partition des trombones pour la marche triomphale, et de la Basse-tuba, telle qu'elle a été exécutée sous ma direction à Dresden."

The scene of the second act is the interior of the temple of Vesta. The sacred fire is burning on a large marble altar in the centre of the stage; the altar is approached by steps, and on one side of it a seat for the vestal in charge of the sacred fire is cut out. The vestals are standing round the altar, singing their evening hymn. The character of this beautiful number will be seen from the opening of the introductory symphony:—

No. 12. *Andante maestoso.*

It should be said that all the strings except the double-basse are muted, thus giving a veiled and subdued colouring to the music. The chorus is in four parts—two sopranos and two altos; its chief subject is that given in the horn in the above extract, and it is mostly accompanied by the triplet figure for the first violins, as quoted. At the close of the chorus the Grand Vestal hands to Julia the rod with which to stir the sacred fire, and warns her:—

"*Cette heure auguste et solennelle  
vous met en présence des dieux;  
songez qu'ils puniront un soupçon infidèle,  
et que ces voûtes ont des yeux.*"

The vestals depart, and Julia is left alone in the deepest dejection. Kneeling on the steps of the altar, she addresses to the "redoutable déesse" a prayer which is one of the finest and most pathetic numbers of the opera. After a symphony of fifteen bars, containing a very important solo for the horn, the air begins thus:—

No. 13. *Larghetto espressivo.*  
Viol. 1, 2.  
JULIA.—Toi..... que j'im - plo - - re - - -

The continuation of the passage I have quoted is followed by another, in c minor, of a more agitated character, to the words "Tu vois mes mortelles alarmes," etc., after which the first part is repeated, to a different text, and followed by a short *coda*.

This beautiful air is followed by a magnificent recitative 90 bars in length, which may rank with the finest examples by Gluck, on whose style it is evidently modelled; the first part of it, indeed, recalls the great recitative of the High Priest in the first act of *Alceste*. The words are too long to quote in their entirety; I give the commencement:—

"Sur cet autel sacré que ma douleur assèche  
je porte en frémissant une main sacrilège;  
mon aspect odieux  
fait pâlir la flamme immortelle:  
Vesta ne reçoit point mes vœux,  
et je sens que son bras me repousse loin d'elle.  
Eh bien ! fils de Vénus, à tes vœux je me rends ! "

At this point the music becomes more agitated, as Julia realizes the dangers to which she is exposing herself. The thought of her lover then presents itself:—

" Licinius est là—quoi, je puis le revoir—  
l'entendre—lui parler—et la crainte m'arrête !  
Non, je n'hésite plus; l'amour, le désespoir  
usurpent dans mon cœur une entière puissance."

The words "Licinius est là" are marked in the voice-part "avec délice," and are unaccompanied; the short ejaculations are separated by a figure of moving quavers for the strings, at first *moderato*, but quicker on each repetition, until, at the words "Non, je n'hésite plus," the *presto* is resumed, with a new sequential figure of accompaniment, culminating in a burst for the full orchestra. A fine dramatic singer would make a great effect with this grand recitative.

The air "Impitoyables Dieux," which immediately follows, fully maintains the musical interest of the scene. After five bars of agitated symphony, the voice begins:—

## No. 14.

Presto assai, sempre agitato.

\* Those readers who are interested in orchestration will find the first twenty-six bars of this air given in full score in Berlioz's "Instrumentation," p. 191 of the English translation.

In his analysis of the work Berlioz, speaking of the abundance of the dramatic inspiration, says:—

"But there are ideas which can only be perceived in the performance; among others there is one of rare beauty in the second act. In Julia's air "Impitoyables Dieux!", an air in the minor mode and full of the agitation of despair, is found a phrase heart-rending in its abandonment and sorrowful tenderness." (I interrupt the quotation, to give the passage referred to:—)

## No. 15.

Bassi.

"After the end of the air, and these words of recitative, 'Viens, mortel adoré, je te donne ma vie,' while Julia goes to the back of the stage to open to Licinius, the orchestra repeats a fragment of the preceding air, in which the accents of the passionate trouble of the Vestal still predominate; but at the very moment when the door opens, admitting the friendly rays of the star of night, a sudden *pianissimo* brings back in the orchestra the phrase 'que le bénit de sa présence,' slightly ornamented by the wind instruments; it seems at once that a delicious atmosphere diffuses itself in the temple; it is a perfume of love that exhales, it is the flower of life that unfolds, it is the heaven that opens; and we feel that the lover of Licinius, discouraged by the contest with her heart, comes with tottering steps to sink at the foot of the altar, ready to give her life for an instant of intoxication. I have never been able to witness a performance of this scene without being affected by it almost to dizziness."

Licinius enters, and begs Julia to fly with him; she refuses. In a beautiful *cavatina* he assures her that the gods will take pity on them. I quote only the melody of the first part of this air, which is in the pure Italian style:—

No. 16. *Affetuoso animato.*

Meanwhile the sacred fire on the altar grows pale; Julia stirs it, and begs her lover to depart; but it burns up again, and she throws her fears to the winds, and comes down from the

steps of the altar to Licinius. The great love duet that follows is one of the most impassioned numbers of the opera. I had noted more than one passage for quotation, but feel that any such short extracts as alone would be possible here would convey so imperfect an idea of the music that I prefer to give Berlioz's words about it. He says:—

"As for the duet, and above all the peroration of the ensemble:—

{ C'est pour toi seul que je veux vivre !  
{ Oui, pour toi seule je veux vivre !

they are indescribable things; there are palpitations, cries, frantic embraces, which are not known to you, ye pale lovers of the North; it is Italian love, in its furious grandeur and its volcanic arduous."

The duet ends with an abrupt and striking modulation from B flat major to B minor, given out by the full power of the orchestra, as Julia mounts the steps of the altar, only to discover that the sacred fire has gone out. Afrighted she exclaims,

"Ma perte est assurée;  
plus d'espoir . . . j'ai vécu; la flamme est expirée."

At this moment Cinna rushes into the temple; the people have discovered that the sanctuary has been violated, and he urges Licinius to escape under the shadow of night while there is yet time. Licinius refuses to leave Julia, but she says that his remaining will only render her death more certain. A highly dramatic trio is interrupted by the cries of the chorus without:—

No. 17.  
Sop. 1, 2.

Alto. Les dieux de - man - dent ven -  
Tenor. geance,  
Bass. de-man-dent &c.

Les dieux de - man - dent ven - geance, de -  
geance, de-man-dent &c.

At first these voices are heard from a distance; but they come nearer as the trio proceeds, and only when they are quite close is Cinna able to drag away Licinius. As the chorus enters Julia falls swooning on the steps of the altar.

(Conclusion to follow.)

#### OPERA IN PARIS.

The month of May, so fertile in operatic productions at the Variétés, at the Opéra Comique, and at the Italian Opera, has been a real *embarras de richesse* for music lovers and critics.

First of all, I think, we must speak of the production of "La Cabrera," Gabriel Dupont's new opera (text by Henri Cain), since it has been awaited with impatience by the general public, and especially by the musical world.

There were many reasons for this impatience. Firstly, the great ado made about it throughout Europe, when out of three hundred competitors, its composer won last year the first prize offered by Sonzogno. Secondly, the brilliant success it obtained when first produced at Milan; and thirdly, because, owing to the exaggerated praise of the papers, it seemed as if a new French musical genius had arisen.

As a rule, it is not wise to be too sanguine about the merits

of a new work, the consequence being a partial, or even total disappointment. Already the news coming from Germany, where "La Cabrera" has been performed, proves the truth of such precaution.

"La Cabrera," produced at the Opéra Comique on Friday, May 5th, is to a certain degree associated with the experience of modern Italian operatic music, which has been given at the Sarah Bernhardt Theatre. It has the rapid and brutal realistic action which has become the fashion since the success of Mascagni's "Cavalleria Rusticana."

An author has a perfect right to divide a dramatic subject into the number of acts and tableaux which he deems suitable. The important point is that there may not be omissions or artificial lengthenings, nor, on the contrary, a systematic shortening of the plan of the drama. In reality, a tragedy or a comedy cannot acquire vitality in music if deficient of the two following elementary conditions: the fundamental idea permeating the principal scenes, and these brought to a climax without useless episodes. And now to the work.

In a village of the Pyrenees lives a young shepherdess (Cabrera), alone in the world, whose sad story is related. A young fisherman, Pedrito, loves her intensely, as she him. But Pedrito has been enrolled for the Cuban War, and the unhappy girl hears nothing whatever about him. She is roughly repulsed by his mother, from whom she seeks to obtain news. Amalia (the Cabrera) is then assiduously pursued by a certain Juan Cheppa; he takes advantage of her helpless position, seduces the innocent girl, and abandons her after she has become a mother.

Now she is despised by everybody, and Pedrito, even if he return, would not marry her. The young man, in fact, does return safely from the war. His heart has remained faithful to his dear Amalia.

But, alas! a great misfortune awaits him. The Cabrera decides herself to reveal to him the irreparable fault she committed at a moment of terrible moral misery—a bold and extremely moving dramatic situation—and Pedrito, aghast at the awful revelation, curses her and rushes away, furious and desperate.

Amalia, silent, resigned, and overwhelmed with grief, takes the child in her arms, and after kneeling in prayer before the church, departs from her native village. The curtain falls, and when it rises Juan Cheppa, the seducer of the unhappy Amalia, is seated at a table in front of a tavern, drinking gaily with some companions. Pedrito arrives, and perceiving the impudent betrayer of his sweethearts, insults and provokes him. But Cheppa is a coward; he goes away with his companions.

Pedrito, remaining alone, laments his cruel misfortune. But anger gives place to profound pity for the awful fate of the unfortunate girl, and that pity awakens the old tender passion.

Night approaches. Pedrito falls asleep and dreams of his sorrowful love. The sounds of sacred songs issue from the church; the angelus bell sounds like a knell. At that moment Amalia appears on the hill. Pale, dressed in a shabby black gown, she staggers back to her native village. Her child is dead, and she comes to die where she was born.

Pedrito sees her. The old love revives in his heart. They embrace and swear to be united and happy for ever, when the Cabrera suddenly faints, falls down, and expires. All is over!

The music of M. Gabriel Dupont shows some instinct for scenic effect, also sincerity of expression, as well as a certain dexterity in scoring. Perhaps we should appreciate it more as the work of a *débutant* if the *récitante* had not praised it as an inspired masterpiece. But there cannot exist any illusion. It lacks character, warmth, and real poetical rapture. It is well written, smooth, lukewarm.

M. Dupont has written the vocal part to prose which prevented him from making the melodic accents coincide with the expressive words.

The instrumentation of "La Cabrera" may be called a stream running smoothly its regular and prudent course, with here and there reminiscences of other composers. I am convinced that "Cabrera" will be played for a long time, because of its sentimentality, and because the subject offers two interesting *rôles* to lyric actors.

This success of a special order will allow the young composer to prepare a new work, more deeply meditated, and we hope that M. Gabriel Dupont, according to the aptitude he has already shown, will in future give better proof of his musical powers.

However, it remains a great mystery why the opera got the first prize, unless all the other works were beneath mediocrity.

Mme. Bellincioni, who had already created the part of the Cabrera in Milan, undertook the arduous task of creating it in French. We had heard such enthusiastic praises about this distinguished singer that our expectations were great. In fact, she is a great artist, but her voice, alas! shows traces of the ravages of time. Her histrionic power is certainly strong, but her gestures are not refined. She was well received, yet did not arouse any enthusiasm. Her partner, the tenor Clément, although not in possession of a first-rate voice, sang and played the part of Pedrito in his usual grand style, and was warmly applauded.

The clever director of the Variétés, M. Samuel, continues the revival of operetta, and on Monday, May 1st, he presented the Parisian public with a new work, "L'Age d'Or," *opérette en trois actes et douze tableaux*, by Messrs. Feydeau and Desvallières, music by Louis Varney. "L'Age d'Or" is a fantasy à l'Aristophane, an anachronism intended to ridicule our age. Follentin, a bureaucrat, falls into debt, and expresses bitter regret at not living in the age of Reine Margot. A dream gratifies his desire. He is at once carried back to the time of Charles IX., to the night of the Saint-Barthélemy. Reine Margot falls in love with him; he has a chat with Cathérine de Médicis, and kills Henry IV. prematurely. On being handed over to the executioner, he begs to be transferred to another historical period. Now we find him in the middle of the eighteenth century, accompanied by his wife and his daughter. Follentin is at once introduced at court, becomes the friend of Louis XV., reveals to Franklin the invention of the lightning conductor, introduces the Dubarry into society, and flirts with the Pompadour. But neither does this epoch satisfy him.

He next wanders to future times—to the year 2,000. Féminisme has triumphed; the ladies rule the world, and now court the gentlemen. A girl-student flirts with Follentin, but he finds that, after all, this period is not better than the others. At last he wakes up, and is convinced that his epoch is yet the best.

Messrs. Feydeau and Desvallières have displayed overflowing fantasy in these twelve tableaux.

The music of M. Varney is charming, gay, and fluent as the subject requires, and it is well scored, without any modern exaggeration. The *mise-en-scène* proves once more the taste of M. Samuel. Among others, the tableau of Versailles is a marvel of luxurious mounting.

M. Brasseur, as Follentin, enlivens the three acts by his brilliant humour. He never leaves the stage during the whole evening. Mmes. Magnier, Lavallière, Tariol-Baugé, Sanlier, and Ginette, as well as Messrs. Fugère, Carpenter, Claudin, and Dambrine, complete a most amusing and interesting ensemble.

The season of Italian Opera may be summed up in a few lines. The composers of the rising Italian generation presented by M. Sonzogno may be divided into two categories—those who promise future development of their talent in that they show melodic inspiration, as well as musical knowledge and good scoring; and those who, after obtaining success with a small work, inspired by the highly dramatic power of its plot, have not strengthened their theoretical knowledge, and consequently have not improved their somewhat commonplace style.

In the first category we find only Umberto Giordano, whose "Fedora," "Andrea Chénier," and "Siberia" give evident proof of his superior musical disposition and theoretic knowledge, "Siberia" being undoubtedly the best, and "Fedora" the weakest of the three works. Giordano gives promise of a great future. Leoncavallo and Mascagni belong both to the second order. After "Pagliacci" and "Cavalleria Rusticana" they have not made any progress, and their works, unequal and imperfect, show that they have learned nothing and forgotten nothing. "Zaza" and "L'Amico Fritz" lack unity of style, original inspiration, as well as a methodical plan of structure. To say that vulgar and noisy instrumentation can be tolerated in "Pagliacci" and "Cavalleria Rusticana" because of its harmonizing with the brutal subjects, is an artistic blasphemy.

"Adriana Lecouvreur," of M. Francesco Cilea, may be called an indifferent work by a good amateur. It neither increases nor diminishes the reputation of the modern Italian school, of which the best representatives are undoubtedly Puccini and Giordano.

The young Italian composers continue to select, indiscriminately, from the modern French dramas, the subjects for the application of their new operatic proceeding, which they have not yet defined. They lack, in general, the fundamental literary instruction indispensable nowadays to every opera composer. Consequently they adopt some works like "Adriana Lecouvreur" (by Scribe and Legouvé), "Fedora" (by Sardou), "L'Amico Fritz" (by Erckmann-Chatrian), and "Zaza" (by P. Breton and M. Simon), which are absolutely anti-lyric, and not at all fit to be expressed in music. The dramatic structure of these pieces is exclusively calculated to excite the interest of the public through a succession of incidents, episodes, and situations, which produce an impression forgotten as soon as the curtain falls. The nucleus of the action, the soul of the drama, is wanting altogether in such works. The majority of the young Italian composers ought first to learn literature, history, and esthetics, and meditate seriously upon the works of Italian and German classics, and after that adopt all modern reasonable innovations, without setting aside their peculiar national melodic inspiration.

M. Sonzogno presented the "Barbiere" of Rossini, to end the season gaily. But, alas! the result has been quite the contrary.

Poor Rossini, he must have turned in his grave on Tuesday, May 30th, 1905! Only imagine a "Barbiere" with an Almaviva *seventy years old!* Masini, the great, the celebrated Masini, how could he have consented to appear again before the public who many years ago idolized him!

Among the artists actually singing the "Barbiere" in Paris, half of them ended their career long ago, and have no longer any voice. The others—young ones, with the exception of Mlle. Pacini, are not capable of singing a *sola* or a *gruppetto* properly, and scream the whole evening, according to modern style.

Such an *ensemble* is a very dull parody of the immortal masterpiece of the "Cigno di Pesaro," a sort of buffoonery in which everyone endeavours to be gay and merry, but from which the audience receives a profound impression of sadness and deep regret. Of the singers presented by M. Sonzogno, the gentlemen are undoubtedly superior to the ladies. In addition to Caruso, who sang in "Fedora" five times with unbounded success, we may especially mention the tenors De Lucia, Garbini, and Pini-Corsi; the baritones Titta Ruffo, Sammarco, and Kaschmann, as well as the bass Sottoleno. Mlle. Pacini is well known as an excellent *chanterelle légère*. Signore Berlendi and Fossini-Pegra are both commendable sopranos, but imperfect vocalists. The *dansante* from the "Folies Bergères," Mlle. Lina Cavalieri, has natural histrionic talent, but she exaggerates every movement and becomes a caricature. Her voice is of inferior quality and not at all well schooled.

The orchestra and the chorus are excellent, and the two conductors, Signori Ferrari and Campanini, first rate.

"Chérubin," the work composed by Massenet for Monte Carlo last year, has been reproduced in brilliant style at the Opéra Comique. "Chérubin" is a *comédie musicale*—that is to say, a light subject, adorned with light, clear music, full of grace and poetry.

Massenet has written to it music which is an elegant embroidery, but an embroidery that *sings*. Although written with the respect due to modern polyphony, the music of "Chérubin" is clear as spring water, and of charming elegance.

Mmes. Garden, Carré, and Vallandri, as well as the incomparable Fugère, are most successful in their respective parts, and forced every night to repeat the delightful airs so abundant in this original little score. The orchestra, under M. Luigini, is perfection, and the *mise-en-scène* wonderful.

S. D. C. MARCHESI.

#### OUR MUSIC PAGES.

AUGUST NÖLCKE's "Ballad" for Violoncello and Piano, Op. 122, which appears in "Our Music Pages" this month, is an expressive piece, and it has the charm of simplicity. The opening ascending notes have a kind of once-upon-a-time sound, and the story which the music unfolds, though at first quiet and somewhat plaintive, soon becomes animated. The music works up to a *grandiose* section in the key of the tonic major, the principal one being that of c minor. A clever return by enharmonic means to the latter brings back the opening phrase, but only by way of coda; it is heard twice, the piece ending quietly in the major mode.

#### Reviews of New Music and New Editions.

##### PIANOFORTE MUSIC.

*Select Works of Johannes Brahms: Scherzo, Op. 4.* (Edition No. 5104; price, net, 1s. 6d.) London: Augener Ltd.

We recently called attention to the Sonatas of Brahms bearing the opus numbers 1, 2, and 5, and in the Scherzo under notice we have another of his very early works. There are certain reminiscences of Chopin in the music, but if viewed in the proper light such things are most interesting. Brahms wrote his Scherzo at a time when Chopin's influence was specially strong, and therefore bound to affect a young and gifted composer. There is no need to describe the work under notice in detail. It is constantly heard in the concert room, and it has one advantage over many of Brahms's pianoforte pieces, in that it does not present any uncomfortable technical difficulties.

*Select Pieces for the Pianoforte, by AUGUST NÖLCKE: Melody in D, Op. 117; Iris Mazurka, Op. 127; Schlummerlied (Slumber Song), Op. 128; and Barcarola Veneziana, Op. 123; the latter also arranged for Violin and Pianoforte.* London: Augener Ltd.

The first composition, simple as it is, opens with a chord which at one time would have been thought daring: the chord of dominant ninth is not only unprepared, but only indirectly resolved. Such things nowadays are, however, among the commonplaces of harmony. The melody is fresh and pleasing. The middle section with its moving semiquavers, snatches of melody, and thematic use of the opening bar mentioned above provides the necessary contrast. In the quiet coda passages in semiquavers are again heard.—The Mazurka opens boldly, and with a theme which with the slight ornamental notes removed consists of ascending and descending diatonic scale notes. It has often been re-

BALLAD  
for  
VIOLONCELLO  
with Pianoforte accompaniment  
by  
AUGUST NÖLCK.  
Op. 122.

### **Andante.**

Violoncello.

*p* *espress.*

PIANO.

*l.h.*

*sf*

*l.h.*

*foco dim.* *dolcissimo* *p.*

*foco dim.* *dolcissimo* *p legato*  
*r. h. 3*

Also published for Pianoforte Solo, and for Violin and Pianoforte.

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[July 1, 1905.]

Musical score for piano and orchestra, page 10, measures 11-15. The score consists of five systems of music. The top system shows the right hand of the piano playing eighth-note chords in G major, with dynamic markings *l.h.* and *r.h.*. The second system shows the left hand of the piano playing eighth-note chords in E minor, with dynamic markings *r.h.* and *s*. The third system shows the right hand of the piano playing eighth-note chords in G major, with dynamic markings *poco cresc. ed animato* and *f*. The fourth system shows the left hand of the piano playing eighth-note chords in E minor, with dynamic markings *poco cresc. ed animato*. The fifth system shows the right hand of the piano playing eighth-note chords in G major, with dynamic markings *f cresc.* and *f cresc.*

The musical score consists of five staves of music, likely for orchestra and piano. The top staff is in B-flat major, indicated by a key signature of two flats. The second staff is in A major, indicated by a key signature of one sharp. The third staff is in E major, indicated by a key signature of one sharp. The fourth staff is in G major, indicated by a key signature of one sharp. The bottom staff is in C major, indicated by a key signature of no sharps or flats. The music includes dynamic markings such as *Largamente*, *ff*, *s*, *s' rit.*, *ff*, *a tempo*, and *grandioso*. The score features various musical elements including sustained notes, chords, eighth-note patterns, sixteenth-note patterns, and grace notes.

[July 1, 1905.]

PIANOFORTE MUSIC (*continued*).

marked that some of Beethoven's finest themes are thus constructed, but the same thing may be observed in composers both before and after him. The second section of light, tripping character, is in excellent contrast. The middle portion of the piece in the major key of the submediant—the principal key is c minor—is for the most part smooth and melodious. The *Slumber Song* is attractive. Schumann and Chopin have imitated in their *Berceuses* the rocking of the cradle in characteristic manner; here the composer brings it about effectively, and without in any way imitating them. He has written a little piece as charming as it is delicate. The general character of a *Barcarolle* is determined by the title: there must be a moving bass, and over it a quiet, song-like melody. The difficulty, however, is to create a melody which, while simple, is fresh and taking; and in this matter the composer of the piece in question has been very successful. The syncopated rhythm offers at moments a feeling of repose, at others of slight agitation; and in either case of contrast to the rippling semiquaver accompaniment. Apart from all this there is distinct charm in the melody, while the writing generally reveals taste and skill. It is self-evident that music of this kind lends itself well to transcription such as the one named above: to the violin is assigned the melody, while the pianoforte part, if subordinate, is by no means uninteresting.

**Compositions for the Pianoforte, by ARNOLDO SARTORIO:**  
*Humoresque*, Op. 611; *Sérénade burlesque*, Op. 614;  
*La Coquette*, Op. 603; *La Bayadère*, *Tarantella*, Op. 607; *Fleurs d'Orange* (*Orange Blossoms*), *Mazourka élégante*, Op. 605; and *Dreaming* (*Traumverloren*), and *Le Chrysanthème*, *Chant sans paroles*, Op. 590, Nos. 5 and 6. London: Augener Ltd.

For music to be humorous the composer must have something of that quality in himself, but there are certain outward signs which at any rate suggest humour—capricious rhythm, unexpected modulations, chromatic notes, and pauses. All these things are to be found in the bright, brisk *Humoreske*. The title of the *Sérénade burlesque* is well depicted in the music. In an ordinary Serenade sentiment plays an important part, and smoothness and grace are also essential elements; but here there is a successful attempt to avoid, or, rather, parody such things. *La Coquette* is bright and effective, while the staccato in the principal section serves not only to delineate the fickle nature of a coquette, but also to give useful practice in acquiring lightness of touch. In the middle section the mood is quieter; *toujours staccato* would, of course, prove monotonous. The *Tarantella* has plenty of go, and the music, without presenting any serious difficulties, has just enough work in it to keep the fingers profitably employed. The *Mazourka* is light, tasteful, and pleasingly written so far as technique is concerned. Neither of these two pieces, indeed, is difficult to play, but much of their effect depends upon right phrasing and careful observance of the marks of expression. *Dreaming* is naturally a quiet piece; it has an expressive, flowing melody, and an arpeggio accompaniment which adds to the dream-like effect of the former. A *Song without Words* naturally sets one thinking what kind of words would suit the music; in other words, what kind of mood it expresses. In this instance it seems to express a happy, contented state of mind, and must therefore be played cheerfully. The busy semiquavers are somewhat of the mill-wheel order. With such material it would be easy to invent a little romance which could do no harm, and might help towards an expressive rendering of the piece.

**The Fairy Gondola, Barcarolle, by STEPÁN ESPOFF.** London: Augener Ltd.

In a piece thus named lightness is essential; and, as teachers of wide experience well know, lightness of touch is the exception rather than the rule. This *Fairy Gondola* will therefore

PIANOFORTE MUSIC (*continued*).

be of service, and in addition it will be found pleasing, for the composer understands how to express simple thoughts in simple language and in a taking manner.

**False Heureuse for the Pianoforte, by ARTHUR O'LEARY.** London: Augener Ltd.

A MAJOR key is generally selected for a joyous, and a minor for a mournful mood. The *False* before us opens in c minor, but a change is soon made to the key of the relative major, which by the contrast sounds all the brighter. The middle section, in the key of B major (enharmonic for c flat), is soft and winning; here joy of a quiet character is expressed. The writing for the instrument is telling, but not tawdry

**Anthologie Classique et Moderne. Eighth Series. Couperin's Les Barricades Mystérieuses.** London: Augener Ltd.

A NOTE left out here and there in a pianoforte piece by Liszt and other modern composers would scarcely affect the music as a whole; such omission might indeed scarcely be noticed, even by persons to whom the piece is familiar. But in the best old music every note is of importance, and that is what makes it so difficult to interpret. The choice tone-poem in question looks simple enough, but to get the right phrasing, one-colour, to express—in fact, the mystery of the music—requires a keen ear and much thought.

## INSTRUMENTAL MUSIC.

**Sonatina, for Violin and Pianoforte, by JOH. BERGHOUT.** Op. 34. (Edition No. 11322.) Also for Violoncello and Piano (No. 7608); price, each, net, 2s. London: Augener Ltd.

THE opening movement of this Sonatina offers a good example of evolution. The first two bars form the germ whence springs much of the music; the simple phrase of descending notes appears now as melody, now as accompaniment, and with rhythmical alterations which always prevent monotony. This *allegro moderato* is not only clever, but full of attractive melody. An *Andantino* follows of expressive poetical character. The *Menut* is light and piquant, while in the *Finale* there is good workmanship, which enhances simple yet refined thematic material.

**De la Solitude: Souvenir et Invocation. Deux Feuilles d'Album, pour Violon avec Accompagnement de Piano, par JULES SZÉKACS.** Op. 18. (Edition No. 11716; price, net, 1s.) London: Augener Ltd.

THE first of these two short pieces is in B minor, and the second in B major; they would therefore sound well if played in succession, for though each, with exception of a middle *animato* section, is quiet, they offer contrast other than that of key. *Souvenir* opens with a simple theme; then follows modulation and slight development, while at the return of the principal section in shortened form the pianoforte accompaniment is fuller without becoming at all heavy. The structure of *Invocation* is similar, and the music is of equal, if not greater interest. The pianoforte parts of both pieces are well written.

**Ensemble Music, for Piano, three Violins, Viola, 'Cello, and Contrabass: Slumber Song from Auber's "Masaniello," March and Soldiers' Chorus from Gounod's "Faust," Mendelssohn's Funeral March, and Schumann's Scherzo from Symphony No. 3. Arranged by FR. HERMANN.** (Edition Nos. 5346h, 5347h, 5348h, and 5349h; price, net, 2s. each.) London: Augener Ltd.

THE simplest form of ensemble music is, of course, the pianoforte duet; and the study of four-handed pieces by players of equal strength, both of finger and of intelligence, is pleasant and profitable. But a combination of instruments such as that of the present set of pieces is still more profitable; ensemble practice of them promotes to a greater degree a sense

INSTRUMENTAL MUSIC (*continued*).

of rhythm and time. In the event of a slip duettists may help each other in various ways, but with a company of seven, each player has to be most exact in performing his part, for the smallest error may cause a breakdown of the whole company. And this ensemble on a large scale is not only helpful, but exciting; and it may be regarded as a useful preliminary study of orchestral music. The pieces selected are all familiar, and therefore need no description. The two Marches are particularly resourceful as studies in rhythm. The music has been ably transcribed by Mr. Hermann for the instruments named. He has also arranged the same pieces for piano and one, two, or three violins, for string quartet, quintet, piano and quartet, and piano and quintet.

*The Story of the Flowers*, by W. M. HUTCHISON, for Piano Solo. (Edition, No. 4988A; price, net, 2s.) Also arranged for B., Violin and Piano (net, 1s. 6d.); C., 2 Violins and Piano (net, 2s.); D., Cello and Piano (net, 1s. 6d.); E., 'Cello, Violin, and Piano (net, 2s.); F., Flute and Piano (net, 1s. 6d.); G., Flute, Violin, and Piano (net, 2s.). London: Augener Ltd.

"And we not," writes Hanslick in "The Beautiful in Music," "all acquainted with the unsophisticated meanings of colours, so dear to the popular imagination, and which cultured minds have exalted into poetic refinement? Green is associated with a feeling of hope, blue with fidelity." And each of the four pieces before us has as heading the name of flower, and one or a few words indicating the feeling associated with it: the *Red Carnation* typifying a sorrowful heart; the *Hawthorn*, hope; *Veronica*, fidelity; while *Asphodel* naturally suggests "love beyond the grave." The pieces are short, easy, and melodious; they have also been arranged for various instruments.

## BOOKS.

*The Study of Music as a Means of Education*, by EDGAR MILLS. Oxford: B. H. Blackwell; and London: Simpkin, Marshall & Co., 1905. (Price 1s. net.)

THE author of this Address, given at various schools, is Inspector of Music in schools for the London University. Music was once considered a mere amusement, or an art only to be studied by those having a gift for it. When, as Mr. Mills relates, the late Mr. E. Gurney, after gaining a Fellowship at Trinity College, announced to the master that he intended to take up music as a life-work, the former remarked, "He might as well be a dancing master." Mr. Mills argues, and justly, that the study of music, apart from musical results, trains the intellect and develops character. There are also profitable remarks on "The Choice of Music," "Nervousness," and that most difficult of arts, "Self-Criticism." There is a preface by Mrs. S. Bryant. The Address is well worth reading.

*Schubert*, by EDMONDSTOUNE DUNCAN. London: J. M. Dent. (Price 3s. 6d. net.)

OUR author relates the romantic, yet often sad, story of the composer's life, and he describes his art-work in a clear, thoughtful manner. The book is both interesting and instructive: there is, indeed, no other work of the kind. The late Sir G. Grove wrote some admirable analyses of some of the composer's orchestral works, but here, in comparatively short space, his whole art-work is passed in review. Mr. Duncan is of opinion that Schubert "enriched every department of music with a masterpiece"; but in every department except that of opera is the general verdict. All, however, can agree in this, that his operas, if not actual masterpieces as regards form and style, contain much that is noble, lovely, and imbued with dramatic power. Mr. Duncan gives in useful appendices a Schubert bibliography, a list of his works, and "Personalia and Memoranda." There are also illustrations and portraits.

BOOKS (*continued*).

*The Ring of the Nibelung*, by O. KRAMER. London: A. Owen & Co.

THIS "Companion to Opera Goers" gives a synopsis of the four parts, with an introductory sketch, and notes on the text and music. In the brief sketch of the life of Wagner, the statements that in 1855 his genius had "won universal recognition," and that "Tannhäuser" and "Lohengrin" had "taken precedence of all other works in the repertoires of the larger theatres" are decidedly exaggerated. In describing the music, the leading themes are said to be "constantly repeated," as if they always appeared in the same stereotyped form. There are some good points in the little volume, though as a guide it is not altogether reliable. For instance, the first performance of the complete "Ring" at Bayreuth is said to have taken place on "August 13."

*100 Examination Questions for Organ Students*, by J. MATTHEWS. (Edition No. 10,114; price 6d. net.) London: Augener Ltd.

THE Questions are intended to test the knowledge possessed by candidates for examinations in organ playing held by the Royal College of Organists, the Royal Academy of Music, the Royal College of Music, and Trinity College of Music, London. This is a practical book which needs no bush, the author's "Handbook of the Organ," in which, under the respective sections, will be found answers to the Questions, enjoying a good reputation.

*Lecture on Organ Blowing*, by HUGH SWANTON. (The Kinetic Swanton Co. Ld.)

THIS lecture was delivered before the Guild of Organists last February. The author speaks at the end of having merely skimmed the verge of his subject, but readers will find it something more than a skim. Of necessity, it is technical, yet never dry. The learned author's portrait in colours is reproduced from an original painting by Professor von Herkomer.

## RECEIVED FOR REVIEW.

ASCHERBERG & CO.: (*H. Constante*), "Is it the wind of the dawn?" song.—G. WHIFFIN COURSE: (*G. D. Cunningham*), "Gentle Shepherds" and "They came with haste to Bethlehem," carols.—DEUTSCHE INSTRUMENTENBAU-ZEITUNG: (*Dr. Max Grossman*), Verbessert das Alter und vielen Spielen wirklich den Ton und die Ansprache der Geige?—HENRY FROWDE: Selections from the works of "Palestrina," Nos. 10 and 11, transcribed by Eleanor C. Gregory.—KÖHLER & SON, Edinburgh: (*John C. Grievie*), "A Lover's Lament," song.—LEONARD & CO.: (*Jean Bonneval*), "Entr'acte"; (*E. M. Collins*), "Mitagong"; (*Henri Dubois*), "Pensées à vol d'oiseau"; (*Stepán Esipoff*), "Cinq Morceaux caractéristiques," Op. 37, and "Old English"; (*Josef Holbrooke*), Op. 17, Nos. 3, 4, 5, 6; (*Henri Lamargue*), "Nuit d'été"; (*Éugène Marigny*), "Perles de Neige"; (*J. Warwick Moore*), "Amélie" and "Maid Marian"; (*Alfred Morland*), "Chanson du Matin," "Longing," "Solitude," "Sur le Lac," "Twilight in the Woods," "Viomes," and "White Heather"; (*F. Muller*), "Arabesque"; (*J. Perry*), "With Courtly Grace"; (*E. Thielman Prior*), "Spring Song"; (*G. Rayner*), "Brigadiers," "Poppyland," and "Tarantella"; (*S. Claude Ridley*), "Garde du Corps" and "Happy Thoughts"; (*J. B. Smart*), "The Far East"; (*Leslie Smith*), "Yo-San"; (*A. Strelezki*), "Balmoral," "Yolande," and "Christmas Roses," for pianoforte; (*F. Allitsen*), "The Lover's Wish"; (*Katherine Barry*), "Time's Roses," and "Two Songs"; (*E. Heck-Sinn*), "A Song of the Road" and "Song of the Stormwind"; (*Catherine Chalk*), "Two Songs"; (*S. H. Cooke*), "When damsels' eyes were bright"; (*J. M. Diaack*), "One morning, oh! so early"; (*Stepán Esipoff*), "For Evermore"; (*Wilton King*), "A Song of Ireland"; (*G. Lockhart*), "Hope and Pray" and "Tumble to Rest"; (*Daisy McGeoch*), "Who'll come maying with me?"; (*E. Newton*), "God who madest earth and heaven"; (*Jocelyn Noel*), "If all the world"; (*G. Rayner*), "A Sailor Lad"; (*E. St. Quentin*), "Felicity";

(*Colin Taylor*), "Two Songs"; (*Cyril Thorne*), "Red-breast"; (*Rosa E. Wastell*), "Memory," songs; (*Kent Sutton*), Scene and Aria from "Golden Legend," for tenor voice.—LOUIS LOMBARD: "Seul," song.—LYRIC MUSIC PUBLISHING CO.: (*R. W. Higgins*), "A Spring Morning" and "Impromptu," for piano.—NOVELLO & CO., LTD.: (*Walter G. Harris*), "The Occasional Offices of the Church," and "Choral Communion Book, with The Office" (plain-song), by John Merbecke, edited by C. V. Stanford.—R. W. PENTLAND: (*Charles Macpherson*), "Selected Songs of Scotland," Parts I-IV.—REYNOLDS & CO.: (*Ernest A. Dicks*), "The Elements of Music,"—G. SCHIRMER, New York: (*Bruno Huhn*), "The Grand Match," song.—CARL SIMON, Berlin: (*Emil Hartmann*), "Arabesque" and "Caprice," Op. 16, Nos. 1 and 2, for piano; (*Gustav Hasse*), "Erste Erfolge," Op. 50, Heft I. and III., piano duets; "Instructive Unterhaltungsmusik," Nos. 1 and 2, piano duets; (*Cyrill Koller*), "Serenade d moll," Op. 72, violin and piano; (*Franz Poenitz*), "Friede in Jesu," Op. 22, hymn for voice, cello, and piano; (*Max Reger*), "Romance," for organ; (*Reinhard*), "Walzer Suite," Op. 94, two pianos, 4 hands; (*Schmeidler*), "Concert Romance," Op. 13, for piano; (*E. Söchting*), "Kinder Trio," Op. 26, for piano, violin, and cello.—WEEKER & CO.: (*G. Belcher*), "A Saviour," Christmas Anthem; (*C. H. Couderly*), "Carmen Puellia," cantata; (*T. Haigh*), "Moment Musical," for organ; (*W. H. Hickox*), "Magnificat" and "Nunc Dimittis" and "Te Deum" in E-flat; (*Margaret Hinton*), "Romanza," for piano; (*H. F. Jones*), "Three Four-part Songs"; (*J. J. Jones*), "Te Deum, with two Kyries"; (*Noel Johnson*), "Barcarolle" and "Italian Serenade," for violin and piano; (*C. Egerton Lowe*), "Forty Studies for Violin"; (*A. B. Plant*), "In King David's City," threefold carol; (*E. D. Randall*), "Drake's Drum," four-part song; (*E. Silas*), "Samaquea," for piano; (*E. Halsey*), "A Sleep Song"; (*C. Hazlehurst*), "The Fairy Vale"; (*H. M. Higgs*), "To My Lady in Her Garden"; (*E. Knight*), "In a Fair Country"; (*Ivan C. Maclean*), "What is Love?"; (*L. G. Stephens*), "The Time to Woo," songs; (*H. J. Taylor*), Musical Booklets, Nos. 1 to 6.

## THE OPERA.

### COVENT GARDEN AND THE WALDORF.

THE brilliant performances of Wagner's "Ring," which I dealt with in my last article, have had the effect of making the rest of the season seem rather dull and lacking in artistic interest. At least, that is the effect on those who, like myself, are not much enamoured of the old operatic *répertoire*. To regular opera-goers, no doubt, the advent of the Italian and French part of the season is welcomed with enthusiasm. Yet I think I am as fond of fine singing such as Signor Caruso and Melba have given us as any of the operatic enthusiasts. Only season after season it is the same at Covent Garden, and the critic is limited to the expression of an opinion as to whether these celebrated artists sang as well as ever or were in less good train. Later on, within a week of writing, we are to hear Puccini's "Madame Butterfly," and there is also to be the first performance of Signor Franco Leoni's "L'Oracolo," an opera based on the "Cat and the Cherub," and a revival of Gluck's "Orfeo."

It is an extraordinary thing that opera as a whole shows so little sign of development. Only the modern Italian school has any vitality, and the musical interest of the works of Puccini and Giléa are not equal to their dramatic interest. It almost looks as if Wagner had said the last word in music drama, just as he thought Beethoven had written "Finis" to the symphony. But it may well be that in time Germans will free themselves of a direct imitation of Wagner, and that English composers will start an opera school of their own. Of the modern French school we have heard nothing since the days of Bruneau's "L'Attaque du Moulin." We know nothing of "Louise," nothing of Debussy's "Pelléas et

Mélisande," and, of course, we are not to hear Massenet's "Chérubin" for many a year to come. Even the season of light opera at the Waldorf has given us nothing new, except a one-act opera by Mr. Amherst Webber and a revival of Paer's "Il Maestro di Cappella," a trifling little work which is not to be compared to Rossini's "Il Barbiere," or even to "Don Pasquale." By way of revenge, "La Sonnambula" was revived at the Waldorf, but, it must be confessed, without arousing any great interest. Why do not some of our *imprévus* arrange a season of French opera? We have an annual visit of French actors and actresses, and they all attract large audiences. It seems to me that a well-arranged season of French opera would be successful financially. At any rate, it would be of much artistic interest, for there are several French works which the London amateur would like to hear. The authorities at Covent Garden do their best to vary their *répertoire*, but under the conditions there it is impossible to mount a number of new operas.

With that short grumble, and with a suggestion which I know, alas! will never be carried out, I pass to a brief record of what has been done at Covent Garden. Fr. Wittich, who had won such golden opinions as Brünnhilde and Sieglinde, was even more successful, I thought, as Isolde. The part does not demand the same mental and spiritual exaltation. Fr. Wittich, in spite of the eulogies which have been passed on her by those who do not expect much from singers in music drama, and have no fixed ideas of the manner in which Wagner's goddess should be portrayed, is not a great actress in the sense that Ternina at her best was great. Her gestures are ordinary, and occasionally too exaggerated. There is also an absence of the inner feeling which informs acting with its reality by one knows not what means. But in a conventional sense her Isolde was impressive, and she certainly sang triumphantly. Herr Burrian could never be an ideal Tristan. His physique is against him, and his voice is not capable of much variety of tone colour; nevertheless, he acts and sings with considerable intelligence. I am informed that he is the best Tristan available on the German operatic stage, for Herr Kraus does not attempt to sing the part. The conducting of Dr. Richter was perfect, except that he might have obtained a slightly more poignant expression. He was at his best, as always, in "Die Meistersinger." Hans Sachs was finely represented by Herr Van Rooy, but the Eva of Fräulein Alten was not remarkable, and the Walther of Herr Herold was vocally weak. It is a pity that this really gifted artist should so often be unable to do himself justice. His Lohengrin is the best the Covent Garden stage has seen, but even in this opera, which does not make the same demands on a singer's powers as the "Meistersinger," he had his weak moments. At a subsequent performance a new tenor, Herr Menzinsky, was tried, in spite of the poor effect he had made at his *début* in "Lohengrin." I am assured that he is really a competent singer, but that he was suffering from indisposition and was mentally preoccupied with domestic troubles, so that he could not do himself justice.

On the whole, it must be confessed that the Wagnerian part of the season lost its interest after the end of the "Ring." Only the conducting of Dr. Richter in "Lohengrin," "Tannhäuser," "Die Meistersinger," and "Tristan" was remarkable. On the other hand, the *entrée* of Caruso and the singing of Melba in "Rigoletto" and "La Bohème" were [as brilliant as ever. Mlle. Selma Kurz has also made an advance in the estimation of experienced opera-goers. Among other things, she has appeared for the first time in "Roméo et Juliette." She was a graceful and handsome Juliette, if a little impulsive, and she sang the music with a breadth of style which robbed it of its triviality without importing into it any feeling foreign to its racial characteristics. This is what Mlle. Destinn did not understand in her Carmen. She acted the part in a Teutonic spirit of melodrama, and forgot that the opera is by a Frenchman, and that his Carmen, Prosper Mérimée's, is French at all points. The essential of the part should be its fascination. The music requires that

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as well as the story. Mlle. Destinn is one of the most promising young artists now before the public, but she would do well to rid herself of certain German mannerisms which do not accord with music such as Meyerbeer's "Les Huguenots" and Verdi's "Aida."

The revival of these two operas has been the most remarkable feature of the French and Italian season this year. Meyerbeer's work had been well rehearsed, and some new scenery had been painted. The management also had got together one of their most attractive casts. Signor Caruso, Signor Scotti, M. Journet, Mlle. Selma Kurz, and Mlle. Destinn almost reminded one of the brilliant set of singers who used to appear in the occasional performances of the opera, which were generally given at the end of a season in order to work off remaining engagements. This year the opera has been seriously prepared to take its place in the *répertoire*, and the performance, on the whole, was the best that has ever been given of Meyerbeer's work. Signor Caruso was a rather lethargic Raoul as far as acting went, but he sang with that whole-hearted abandon to the sentiment of the music which makes him so good to hear in a day not too full of great singing. Mlle. Selma Kurz as Marguerite was also in her best vein, and Mlle. Destinn acted and sang in the great duet in the fourth act with much power and poignancy. But in this opera, as in "Carmen," she was inclined to be too melodramatic and vocally to force her voice. As to the work itself, it still remains a monument of effective insincerity. Side by side with what seem to have been genuine inspirations, there are commonplace touches and an utter absence of taste. "Aida" was also given an excellent performance. Mlle. Destinn again acted and sang with extraordinary passion and vivacity, but she was inclined to allow her emotions to run away with her so that the style of the music suffered. Signor Caruso was, of course, as vivid as ever in his singing, and Mme. Kirby Lunn gave well conceived and well-carried-out reading of the part of Amneris. Of the new artists who have made their *débuts* during this season the most noticeable has been Mlle. Donald, a young Canadian singer. She made her mark immediately as Micaela in "Carmen," and afterwards appeared as Marguerite in Gounod's opera. The voice is beautiful in quality, well produced, and capable of much expression. By many she is thought to be the most considerable singer who has made her *début* in London for some time. It must be confessed, however, that she hardly made a great triumph in "Faust." There was much that was delightful in her singing, but she did not seem to have the brilliant surety of a great operatic singer. It was very beautiful, but on a small scale.

The performances at the Waldorf do not call for much comment. The company which Mr. Henry Russell has got together have given excellent representations of "Il Barbiere" and "Don Pasquale," and it was interesting to hear Mascagni's "L'Amico Fritz," once again, although the performance did not upset the verdict passed on the opera when it was produced at Covent Garden more than ten years ago. Some *réclame* heralded the appearance of Mme. Emma Nevada in "La Traviata." It may be that she was suffering from indisposition, but the fact that her execution of runs was blurred, that the voice often lost its timbre and was by no means accurate in intonation, must be recorded. At the same time she sang with a good sense of style, and acted with some consistency.

The other event of importance was the first performance of Mr. Amherst Webber's "Fiorella." The little work was destined to inaugurate M. Jean de Reszké's contemplated theatre in Paris. The libretto is by Sardou and G. B. Cheusi. Probably the latter supplied the lyrics. To some extent the work suffers from the want of interest of its libretto, which deals with the hackneyed theme of a lover banished from the house of his innamorate by her uncle and ultimately forgiven. Sardou, with his usual cleverness, has covered up the banality of his theme with ingenious contrivances; but the ingenuous French playwright never did understand what s wanted for music. Not one of his opera libretti has ever

produced a successful work. Mr. Amherst Webber shows some dexterity in his music, but it is not in any sense original, and owes a good deal to Puccini, among others. One could only regret that when a British composer was given the opportunity of having an opera performed it should prove so far removed from anything characteristic of our nation.

E. A. BAUGHAN.

### IN THE CONCERT ROOM.

M. HILLIEB's festival at Queen's Hall last month was in many ways interesting, yet the result was not altogether satisfactory. The Ostend Kursaal Orchestra was heard to good advantage in familiar symphonies, while in works by French composers it displayed both charm and refinement. M. Léon Rinskoff, an able and experienced conductor, at times seemed merely to be keeping his men well in order, whereas—to mention one or two instances, in Beethoven's symphony in A, César Franck's "Psyché," and Pierné's "Concertstück"—he revealed qualities of a high order. Of the novelties, César Franck's "Psyché" was one of the most interesting. In its original form it contained choral portions, but the composer himself arranged a "Psyché" suite in which they are omitted, and it was thus given. The music shows skill and rare delicacy, and it created so favourable an impression that Mr. Wood will, no doubt, give us an opportunity of hearing it again. The wonder is that the suite should not have been heard in London before. The music of the Belgian composer is becoming more and more appreciated in this country, and this delicate romantic suite will bear many repetitions. A "Divertissement on Russian Airs," by M. H. Rabaud, a light work, proved effective by reason of its characteristic thematic material and skilful workmanship. The composer is one of Massenet's most gifted pupils, and his opera, "La Fille de Roland," was successfully produced at the Opéra Comique, Paris, during the winter 1903-4.

Mme. Hélène Felteuse sang an air from Gluck's "Alceste," M. Ernest Van Dyck songs from "Die Meistersinger" and "Siegfried"; M. Jean Gerardi played Boëllmann's "Variations symphoniques," M. César Thomson a Tartini violin concerto and aaganini piece, and M. Arthur De Greef was heard in Grieg's pianoforte concerto; and all these excellent artists must have been pleased at the warm welcome given to them.

Of the novelties one was by a British composer—Mr. J. Holbrooke. His variations on the well-known air, "The Girl I Left Behind Me," exhibited skill of no ordinary kind, but the music did not create a very strong impression—or perhaps it would be more correct to say that the impression was a confused one. The composer conducted, but the rendering of the difficult work was not quite clear enough to justify definite judgment. It had been carefully rehearsed by M. Rinskoff before coming to London, but the change of conductors must have affected the performance, the time for rehearsal in London being, no doubt, very limited. It was, however, graceful on the part of the Belgian conductor to ask the composer to take charge of his music. Of the other novelties brief mention must be made. M. P. Gilson's symphonic poem, "La Mer," proved pleasing, well scored, though not striking as regards individuality. A Concertstück for harp and orchestra, by M. G. Pierné, another young and talented French composer, who succeeded César Franck as organist of St. Clothilde, Paris, gave great satisfaction. The music is very interesting, and the solo part for the harp, admirably played by Mlle. M. Stroobants, is very refined. The piece has nothing in it of a claptrap order. The symphony in F of M. Théodore Ysaye, brother of the well-known violinist, so far as can be judged from one hearing, has in it more thought than inspiration. Dr. Saint-Saëns's symphony with organ was rendered with force and brilliancy, M. Petit presiding at the organ.

There has been a perfect deluge of concerts during the past

month, and only small space can be devoted to them. At the fifth Philharmonic concert, May 25th, M. Achille Rivarde, the excellent French violinist, was heard in Sir Charles Villiers Stanford's clever violin concerto, produced at the last Leeds festival with Fritz Kreisler as soloist. Dr. Cohen conducted César Franck's symphony in D minor, a fine work with which he is evidently in strong sympathy. At the sixth concert, June 8th, the symphony in A by the Russian composer, Paul Juon, was given for the first time at these concerts. It is a clever and interesting work, yet, with exception of the really beautiful Adagio opening, with an expressive theme assigned to the cor anglais, skill seems more prominent than genuine feeling. Miss Fanny Davies, to commemorate the ninety-fifth anniversary of Schumann's birth, played that composer's pianoforte concerto, the greatest work of the kind written since Beethoven's death.

A special orchestral concert was held at the Bechstein Hall on June 5th, with the reduced Queen's Hall Orchestra, under the direction of Mr. Thomas Beecham. It was a specimen concert, and, if successful, the conductor will give a series in the autumn on similar lines—i.e. with programmes including "rarely heard works by eminent composers." The one in question was certainly interesting, and the scheme deserves public support. There is a growing taste for old music.—The London Symphony Orchestra gave their eighth concert at Queen's Hall on June 6th. Herr Nikisch's rendering of the familiar Tchaikowsky "Pathetic" was remarkably impressive. Miss Maud MacCarthy, the gifted Irish violinist, was heard in Tchaikowsky's violin concerto.

Of vocal recitals may be named those of Mme. Adelina Patti at the Albert Hall; Mme. Susan Strong and M. Maurel, both at the Bechstein Hall; and of artists so well known the mere record must suffice. Kreisler, at his violin recital at the Queen's Hall, once again proved that he fully deserves his reputation; he plays with understanding, breadth, and vigour. Then there were the two prodigies, Elman and Vecsey. The former has given several concerts, and his wonderful playing and ripe readings of works of various masters still cause astonishment. Vecsey has returned from America, and on Saturday, the 17th, he performed the Beethoven concerto, a work which he played last year at Berlin under the direction of Dr. Joachim himself. Vecsey is younger than Elman, so that direct comparison between the two cannot be made. They are both wonderful boys who possess intelligence and technique far beyond their years. At an "extra" Elman concert on the 19th ult. Mme. Wanda Landowska, the clever harpsichord player, took part.

Harold Bauer, who gave a successful pianoforte recital at the *Æolian Hall*, is an able, earnest artist. Another excellent pianist, Herr Schönberger, displayed his gifts at a recital in the Bechstein Hall on June 3rd. Interesting recitals, too, have been given in conjunction by Messrs. Bauer and Pablo Casals, the excellent 'cellist. The first performance in England by the Nora Clench Quartet of ladies of the quartet in a major, Op. 13, No. 5, by Tanciew, the Russian composer, deserves record.

A word must be said about the concert of the Handel Society at Queen's Hall on May 30th, when a good rendering was given of Max Bruch's clever and picturesque "Odysseus" music. The work was produced at Bremen in 1872, and performed at Manchester in 1875; while eight years later it was heard at the Bach Society under the composer's direction. At the concert in question Mr. Coleridge-Taylor conducted with skill and zeal. The excellent programme of the nineteenth annual concert of the South Hampstead Orchestra at Queen's Hall, on June 20th, included Mozart's "Idomeneo" overture, César Franck's symphony, and Brahms's violin concerto, Kreisler as soloist. Mrs. Julian Marshall conducted.

Of students' concerts we note one of chamber music given by those of the Royal Academy of Music at Queen's Hall on June 2nd. Sydney Rosenbloom, a clever youth, played Paderewski's "Air Varié," and two movements from Brahms's sextet were most creditably performed by two ladies and four gentlemen. The programme of the students' orchestral con-

cert of the Guildhall School of Music on June 14th included Mozart's seldom heard concerto in E flat for two pianofortes and orchestra. It was introduced by Sir Charles Hallé and Stephen Heller in 1863 at the Crystal Palace, and only one performance can be traced until the present one, viz. in 1880, with the pianists Anna Mehlig and Walter Bache. And we must not pass over the last of the successful series of the Popular Concerts for Children and Young Students, which took place at the Steinway Hall on May 27th. They will be resumed in October.

The British Festival at the Crystal Palace on June 24th attracted a large audience. Many composers of note figured in the programme. The Handel Festival Choir sang various numbers. Dr. Cowen conducted.

### Musical Notes.

#### LONDON.

SIR EDWARD and Lady Elgar will shortly pay a visit to the United States.—Professor Ebenezer Prout's three lectures on the Orchestra, which he delivered recently at the Royal College of Organists, were well attended and highly appreciated.—A German celebration of the hundredth anniversary of the death of Schiller took place at Queen's Hall on June 3rd in the form of a concert, in which several choral societies and the London Symphony Orchestra, under the direction of Max Laistner, took part.—The programme of Miss Emma Barnett's pianoforte recital at Broadwood's Concert Room on June 5th included a selection from the compositions of J. F. Barnett, among which was the first Book of his "Musical Landscapes."—Mr. Joseph Holbrooke's rewritten version of his symphonic poem, "The Raven," will be produced at the Bristol Festival. For Norwich he is composing a dramatic scene for baritone and orchestra on the subject of "Marino Faliero."—Purcell's "Dido and Æneas" was produced during the composer's lifetime at Josiah Priest's Boarding School for Young Gentlewomen. An interesting performance of that work, adhering as closely as possible to the original conditions, was given at the end of May by the Choral Society attached to the Church of England High School for Girls, Graham Street, Eaton Square.—Royal Academy of Music. The first competition for the Josephine Troup Scholarship (founded by Miss E. J. Troup, 1905) for British-born females, for composition of an important work (as distinguished from songs or short pieces), and particularly of an orchestral work, will be held on Thursday, July 13th. This scholarship, of 33 guineas per annum, is tenable for five years, and, in cases of exceptional merit, for one or two years longer. The Charles Rube Prize (for string trio) has been awarded to Mary Burgess (pianoforte), Hilda Barnes (violin), and Gwendolen Griffiths ('cello), with A. Simonetti as adjudicator; and the Heathcote Long Prize (pianoforte playing) to Sydney Rosenbloom (adjudicators, Messrs. Herbert Fryer, Hamilton Harty, and the chairman, A. Heathcote Long).—The Archbishop of Canterbury has conferred the degree of Doctor of Music on Mr. A. Herbert Brewer, the worthy organist of Gloucester Cathedral.—Sixty compositions were sent in to the committee of the orchestral concert of the Royal College of Music Patrons' Fund on the 29th ult., too late for notice in the present issue. The programme included compositions by Haydn Wood, H. Bath, Frank Tapp, Harold Moore, J. W. Ivimey, G. von Holst, and H. Farjeon.—An appeal is made on behalf of the vocalist, Mr. Harper Kearton, who has not yet quite recovered from his long and severe illness. Contributions will be thankfully received by Mr. Herbert Schartau, 7, Loughborough Road, S.W.—A concert was given last month by Miss Margaret Carter, the pianist, in aid of the Incorporated Society of Musicians' Orphanage.

**Sheffield.**—The Triennial Musical Festival will be held here October 4-6. Among the novelties will be a symphony and two 8-part choruses by F. Weingartner, the Festival conductor.

**Dublin.**—The ninth "Feis Ceoil," held during the week ended May 27th, was most successful, artistically and financially. The adjudicators were Messrs. H. A. Fricker, Mus. B., organist, Town Hall, Leeds; David Frangeon-Davies, M.A.; Arthur W. Payne, conductor of the London Symphony Orchestra; Miss Agnes Zimmermann; Messrs. A. W. Darley; and P. J. McCall, T.C. How much the "Feis" has done for the uplifting of music in Ireland was proved by the excellent performances of instrumental and vocal music. The chief events of the week were the thoroughly artistic singing of the famous "Orpheus Choral Society" (conductor, Dr. Culwick); the very good performance of the Leinster School of Music Orchestra (conductor, S. Myerscough, Mus. B.); and the singing of the Sisters of Mercy school choir (conductor and trainer, Miss Lizzie Gorman). The educational performances were given by Miss Agnes Nicholls (vocalist), Mr. A. W. Payne (violinist), and Miss Agnes Zimmermann (pianist); while Mr. Hamilton Harty rendered admirable service at the piano as accompanist.

#### FOREIGN.

**Berlin.**—An excellent portrait of Mendelssohn, which for many years was lost, has been reproduced by the Photographic Company of this city. The portrait was painted by Horace Vernet at Rome in 1831, and the story of its origin was described by the composer in one of his charming letters. After Mendelssohn had been improvising on themes from "Don Giovanni" the great artist asked permission to improvise after his manner, and at once painted the picture in question.

**Cologne.**—The one-act music-drama, "Das Vaterunser," text by Ernst von Possart, music by Hugo Roehr, was produced under the direction of the composer with marked success. Jaques-Dalcroze's one-act comic opera, "Onkel Dazumal," given here for the first time under the direction of Otto Lohse, was also received with demonstrations of approval.

**Dortmund.**—The eighth Westphalian musical festival was held here on May 28th and 29th, with a choir of 650 and an orchestra of 110 members. On the opening day was given, under the direction of Julius Jansen, Enrico Bossi's "Paradise Lost," a fine work consisting of a prologue and three parts, for solo, chorus, orchestra, and organ. The principal works on the second day were: Bach's cantata "Nun ist das Heil," Strauss's "Tod und Verklärung," and "Sinfonia domestica," under the direction of the composer; Beethoven's triple concerto, and Liszt's "Concert pathétique" for two pianofortes.

**Essen.**—Max Reger's first orchestral work, a Sinfonietta in four movements, will be produced here by the Musical Society under the direction of Felix Mottl.

**Oberammergau.**—"Die Kreuzesschule" is being performed every Sunday until late in the autumn. The piece represents in seven dramatic scenes the life of David, and after each one the parallel episode in the life of Christ, as living pictures. These pictures will be introduced by a prologue spoken by the chorus master and accompanied by chorus and orchestra. "Die Kreuzesschule," originally forming an organic part of the Passion Play, was first presented, independently, by Father Weiss in 1811. It was last performed thirty years ago. The text has been rewritten by Josef Hecher, and new music composed by Wilhelm Müller.

**Stuttgart.**—The King of Würtemberg has bestowed the "Ritterkreuz" of the Order of the Würtemberg Crown on Max Pauer. This highly esteemed professor of the Conservatory of this city recently declined an invitation to join the Institute of Musical Arts in New York.

**Würzburg.**—At the last concert of the series given by the Royal School of Music was performed the new oratorio, "Das letzte Abendmahl," text drawn from the Bible and the Catholic liturgy by Bishop Ghezi, music by Father Hartmann. The German Emperor accepted the dedication of the work, which was commenced in 1902 and completed in January, 1904. Father Hartmann has written two other oratorios, which have been performed at Naples, Rome, St. Petersburg, Munich, etc.

**Vienna.**—The Philharmonic Society has decided to invite Felix Mottl (Munich) and Carl Muck (Berlin) to conduct their next series of concerts. Also in the middle of August, 1905, it will give two concerts at the Salzburg festival to commemorate the 150th anniversary of Mozart's birth.

**Graz.**—The forty-first meeting of the Allgemeiner Deutscher Musikverein was held here, May 31st to June 4th. The festival commenced with a stage performance of Wilhelm Kienzl's "Don Quixote," a tragic-comic opera produced at Berlin in 1898. The programme of the first concert included among other works a symphonic poem for orchestra and organ by Paul, after a picture in three parts by Lesser Ury, "Der Mensch," depicting "Youth," "Manhood," and "Old Age"; also thirteen Lieder by Gustav Mahler with orchestral accompaniment. At a chamber concert on the following day were heard two pianoforte works by Max Reger: Variations on a theme by Bach, played by Schmidt-Lindner, and Variations on a Beethoven theme for two pianos, performed by Schmidt-Lindner and the composer. The Rosé Quartet played a pleasing Serenade by E. Jaques-Dalcroze. The programme of the second orchestral concert contained only two works—"Der Tod und die Mutter," for solo, chorus, and orchestra, by Otto Naumann; and Bruckner's 8th symphony in C minor. The former work, a novelty, is spoken of in terms of praise, though its length is against its being performed at ordinary concerts. At the third orchestral concert among other works were heard Liszt's "Die Ideale," Ernst Boehme's "Odysseus' Heimkehr," and "Lieder der Liebe," for voice and orchestra, by Siegmund v. Hausegger, the last two being conducted by their respective composers. At a second chamber concert were performed a quintet for strings by Felix Draeseke and a quartet for strings by Hans Pfitzner.—An interesting event during the week deserves record. Frau Bela Weitzer, a wealthy lady of Graz, invited the members of the society one afternoon to her beautifully situated estate, "Hallereschlössl." In the grounds was erected a platform, and a band (strings and clarinets) played arrangements of some charming Grazer Tänze which Schubert had composed in Hallereschlössl itself in the year 1827.—Many members returning home from the festival were induced to remain for a few days in Vienna, where at the Court opera performances were given of Strauss's "Feuersnot" under the direction of Mahler; Hans Pfitzner's "Rose vom Liebesgarten," under Capellmeister Walter; and Liszt's "St. Elisabeth," arranged for the stage, under Capellmeister Schalk.

**Paris.**—M. Gabriel Fauré has been appointed director of the Conservatoire in place of M. Théodore Dubois, who recently resigned.

**St. Petersburg.**—The open letter, written March 16th, by Rimsky-Korsakoff, and addressed to Mr. Bernhard, director of the St. Petersburg Conservatoire, referred to the efforts made by himself and his colleagues to calm the minds of the pupils agitated by the strikes in the High Schools. A movement, however, broke out, and the directors decided to close the institution until February 28th. Rimsky-Korsakoff and many teachers, members of the artistic council, however, recommended, but in vain, that the school should not reopen until September 1st; and Rimsky-Korsakoff, who, as spokesman, protested against the ignoring of the decision of the artistic council, was removed from his professorship, whereupon he received many tokens of sympathy, among which was a letter from the chief musicians of Moscow, together with 622 signatures of influential persons in that city. Liadoff and Glazounoff showed sympathy by voluntarily resigning their posts. Rimsky-Korsakoff wrote a letter to the Moscow *Russian News*, thanking all who had expressed sympathy in one way or other. M. Bernhard, director of the Conservatoire, has resigned, and the Russian Musical Society begged Liadoff and Glazounoff to resume their posts. They agreed on condition that the dismissal of Rimsky-Korsakoff was cancelled and public apology made in the newspapers, and the conditions of administration of the Conservatoire changed. What the result will be is not yet known. An announcement appeared



# The Daily Telegraph

Of June 16, 1905, contains the following Review :—

"A Quartet for pianoforte and strings (Op. 272) by the veteran composer, Professor Reinecke, will be welcomed by amateurs of modest pretensions. Although easy, the music is clever and attractive. Beethoven's Sonatinas have now been issued by Messrs. Augener in one volume. To all who play the pianoforte the Bonn musician's thirty-two Sonatas are familiar. The Sonatinas, however, are not reckoned of sufficient importance to be performed at recitals; nevertheless as specimens of the master's youthful music and as distinct foreshadowings of his later style, they undoubtedly possess great interest. Among the other pianoforte pieces may be mentioned three easy and pleasing teaching pieces by Arnold Sartorio, entitled respectively 'Song Without Words,' 'Hunting Song,' and 'Dance of the Gnats'; the showy 'Valse Caprice' by G. D. Cunningham, from his Suite in D; and a refined and not difficult 'Fleur de Lis' Valse by Gonzalo de J. Nuñez. We also meet with 'Deux Pièces Caractéristiques,' by A. Toft, in which the qualifying word of the title is no misnomer, and 'Deux Morceaux,' by the same composer, consisting of a tasteful 'Ballade' and picturesque 'Poème Héroïque'; also a lively 'March of the Lansquenets', a rippling solo, entitled 'By the Burn,' and a brisk and taking 'Janizaries' March,' by Fritz Kirchner, for pianoforte solo or duet, the title-page of the latter bearing the high opus number 1,005. There should be noted likewise an attractive sketch, by Stepan Esiöff, called 'Christmas Bells,' and Louis Köhler's useful 'Eight Studies' for the development of velocity and execution, also his 'Twelve Studies' for the equal development of both hands. For the combination of pianoforte and violin there are Stradella's well-known 'Aria da Chiesa,' an elegant 'Album-leaf,' by F. Hiller, and a smoothly written and refined 'Larghetto Religioso,' by Sir

Alexander Mackenzie, which has been revised and partly arranged by Fr. Hermann. Next we meet with Sterndale Bennett's Sonata (Op. 32) for pianoforte and violoncello. In writing this light and pleasant work the composer evidently considered the requirements of players who were not very far advanced, and as compositions of the kind are by no means plentiful, the sonata in question will be found both useful and agreeable. In the first series of 'Select Works' for 'cello with pianoforte accompaniment, appears J. F. Dobržynski's familiar 'Les Larmes'; while among the 'Transcriptions of Standard Vocal Pieces' for 'cello and pianoforte' figures the ever-popular 'On the Banks of Allan Water.' The genial 'Christmas Overture,' by Conradi, for pianoforte solo or duet, with five toy instruments, will be accounted not only pleasant, but, as regards rhythm and ensemble playing, profitable. Among the vocal music we find the sixth book of 'Unison Songs,' by Amy E. Horrocks, all four simple and charming, both as regards words and music; and E. Beck-Slinn's sad but expressive 'Songs of the Heart,' for contralto or baritone voice, which reveal settings of three poems by Berwick Sayers, and of the well-known lyric, 'When I am Dead, my Dearest,' by Christina Rossetti. Much that will interest both children and 'grown-ups' appears in the book, edited by Frank Kidson, containing seventy-five British Nursery Rhymes and a collection of Old Jingles. Close inspection shows that none of the old favourites have been omitted, and with them are associated many others that should command a hearty welcome. The melodies are those which have always been associated with each particular rhyme, and Alfred Moffat, in arranging the pianoforte accompaniments, has borne in mind that they are mainly intended for little fingers. Truly a delightful book for young and old."

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